



HOME opera at popular prices has always been a winning card in Salt Lake, and with the bright aggregation of players "The Salt Laker" have brought together, the coming presentation of "The Serenade" ought to prove no exception. Everyone remembers the great hit this opera made here when given by the Bostonians. It was second only to the successful "Robin Hood" revived two years ago by our amateurs with astonishing success.

The strong cast which the new company has brought together, with a skilled musician like Spencer Clawson, Jr., at its head, ought to ensure a rare fine entertainment. The final rehearsals are being conducted by J. D. Spencer, which is another guarantee of efficiency. The cast will be as already printed by The News. Mr. Williams, the baritone, who went east with the body of his wife, returning in time to fill his role, out of loyalty to the company, which found it impossible to fill his role on such short notice.

Members of the chorus are as follows: Soprano—Miss Ivy Evans, Miss Clara Gaudner, Miss Stella Poulton, Miss Edna Hampton, Miss Nellie Poulton, Miss Louise Hagman, Miss Zola Hagley, Miss Mignon Denhalter. Alto—Miss Maxine Summerhays, Miss Esther Davis, Miss Virginia Smith, Rae Campbell, Nan Clawson, Gertrude Romney. Tenor—Mr. R. M. Perkins, Mr. Karl Samuelsen, Mr. George Summerhays, Mr. George Glade, Mr. Abbie Brain, Mr. James Moncarr, Mr. Shirl Clawson. Basses—Melvin Peterson, John Ald, Lorenzo Smith, Rufus Robinson, Lyle Smith, Alma Clayton, Serge B. Campbell.

It will please the many Salt Lake friends of Nance O'Neil, who have been wondering whether her talents would ever receive due recognition, to learn that she has been made head member of the great stock company which David Belasco is establishing in New York. He intends to form an organization along the lines of the Augustin Daly company, and every member is an accomplished player like Nance O'Neil herself, capable of doing Shakespeare today, and low comedy tomorrow. Miss O'Neil's fellow players, whom Belasco has brought together, include Bruce Melton, Aubrey Bancroft, Julia Deane, Florence Nash, Robert Robson, Charles Cartwright and many others. It is to be a permanent resident stock company in New York City, and to be known as the David Belasco company. It will occupy the Stuyvesant theater and produce four plays a year, the first of which, Belasco's "The Lily," is now being rehearsed.

On Monday night and for the half week at the Salt Lake theater, will be seen "Lo," a musical comedy under the management of the Harry Askin company, which is said to be establishing a distinctly new era in musical plays.

With its book and lyrics by O. Henry and Franklin P. Adams, two literate who stand highest in their respective fields today, music by A. Baldwin Sloane, and rehearsed under the management of Harry Askin, the man who handled the productions of "The Time, the Place and the Girl," and "The Girl Question," there ought to be little question as to the standing of the new venture.

John E. Young, the featured member of the cast, has a role somewhat similar to that of "Happy" Johnny Hicks, a part he has played for the past two years in "The Time, the Place and the Girl," but his speeches, while slangy and idiomatic, have the distinction and atmosphere of class about them which make O. Henry's writings inimitable. The plot of "Lo" concerns largely the attempt of a beautiful, cosmopolitan courtesan to start a revolution in South America. Mr. Young has been in former years an assistant revolutionary leader and he has had all the wants of South American revolutions. Coban's "Talk of New York" and the undying "In Old Kentucky" follow "Lo."

A bill to which the most capacious cannot take exception is promised by the Orpheum management for the coming week.

Mary Norman has the principal offering, "Some Types of Women," in which she presents scenes from the lives of several actresses, both before and behind the scenes.

Ed P. Reynolds is believed to be the

greatest ventriloquist who ever appeared at an Orpheum theater. He is called "The ventriloquist with a production," and he has gone to a world of trouble and expense to stage his offerings. He makes his entrance in a big automobile and before he is through there is a procession of dummy figures moving at his command across the stage.

The Duffin-Rodney troupe, consisting of four men, have a thrilling casting act.

Pilu is the quaint name of a most extraordinary dog brought to America by Signor D. Ancillotti, an animal trainer of note in Europe.

Patrice, the well known comedienne, will appear in the playlet "The Lobbyist," written by Herbert Hall Winslow.

The Hopkins sisters, Ethel and Em-

tractions which the eastern home office has sent to the west, by many it will be regarded as the very strongest. It consists of the play "The Man From Home," written by Booth Tarkington and Larry Leon Wilson, and brought out in New York with the actor Hodge in the central role. The attraction is sent here by Liebler & Co., allies of the Shuberts, the same firm which gave us "The Squaw Man," "Salome Jane," etc.

The opening date is Wednesday next, and matinees will be given Thursday afternoon and Saturday.

The theme of "The Man From Home" is the folly of international marriages.

The authors have deliberately set forth, it is understood, with the idea of being ridiculous upon this form of republican insanity, and according to the success the play has achieved in Chicago and New York, have more than

Hamilton Revelle, William Hawley, Edwin Brent, Helen Freeman, and others. The piece will be seen in New York in due time.

Charles Frohman has put his hand to a trans-Atlantic exchange that will involve two companies and at the same time serve as a means of introducing Geraldine Marshall to New York. Mr. Frohman has determined upon Easter week as the date for bringing to the Lyceum theater, New York, the Arsene Lupin company playing at the Duke of York's theater, London, and sending the American company to London.

Liebler & Co., have arranged with Louis N. Parker, who is spending a few weeks in the United States, to localize for London Mr. Patterson's "The Fourth Estate," now running at Wallack's New York. Mr. Parker believes that with a few changes made to conform to the different conditions in the two countries, it will be as favorably received by English audiences as it has been by New Yorkers.

At the end of an engagement of four weeks of William Faversham in Stephen Phillips' drama, "Herod," Mr. Faversham will take the entire production on a tour through the west to the Pacific coast. At the conclusion of their season Mr. Faversham and his wife, Julie Opp, will go abroad to meet Mr. Phillips, the author, in London. The three will make a tour of the Holy Land to collect material for a drama which Mr. Phillips will write on the story of Judith and Holofernes.

The late John Davidson left a written request that the following named plays and adaptations, which he had made, should never be published or performed. He asked all persons happening to possess copies of all or any of these works to destroy them: "Queen Flaminetta," "The Children of the King," "Fanny Le Grand," "Phedre," "Lancelot," "The Game of Life," and a one-act piece from the French produced at the London Court Theater whose title he could not remember.

Ned Royle's New Play Brings Him Strongly into the Limelight

THE high place in the ranks of American playwrights which has been won by Mr. E. M. Royle of this city, is well evidenced by an editorial which appeared recently in the St. Louis Times on the subject of "The Great American Drama." After regretting the fact that up to the present time, the long awaited dramatist had not yet put in an appearance, the editor says:

Yet there must be drama, vigorous, virile, and tremendous, in the exposition of American life. Have we no dramatists worthy of writing this Great American Play? Belasco, you will say—yet after all, his successes have been of a scenic nature, and after each Belasco success some unknown author rises to cry for a share in the glory. Augustus Thomas? His greatest play, "Arizona," came perilously near being the great American drama, yet degenerated only into melodrama. Edwin Milton Royle? His play, "The Squaw Man," created a sensation because it was something new. It enjoyed the distinction of being the first American made play to achieve undoubted triumph in England. It represented American types in a bold, forceful, natural manner. It was the life of the west, transplanted with color, atmosphere, characters and dramatic strength. On the whole, Mr. Royle must be awarded the credit of having produced in "The Squaw Man" the best American drama of recent years. Is it the great American drama, destined to live as the embodiment of American western life in the first decade of the twentieth century? We do not know, but Mr. Royle's play certainly is in the running, as racing men would say.

We of St. Louis will have another op-

portunity of judging the qualifications of Mr. Royle when his sequel to "The Squaw Man" will be unfolded to view. It is a new play, but recently produced, and those who have seen it say it is better than its predecessor. Of that we obviously cannot judge in advance. The verdict must be rendered when we have heard all the evidence. But judging by past performances, to again quote racing vernacular, we should judge that if anyone is capable of writing the great American drama, that man is Edwin Milton Royle, and we shall await "These Are My People" with interest and curiosity.

Since this article was written, the Deseret News has received copies of the St. Louis papers containing enthusiastic reviews of Mr. Royle's new play, "The Globe Democrat" says:

"There is so much that is meritorious in an extraordinary degree in the new play at the Garrick, 'These Are My People,' which was presented last night, that the day which witnessed the writing of this drama should be set down in red letters in the annual record of the theaters. No one who will permit himself to be entertained by a capital story, presented with only the rarest lapses in skill, and superbly played, will fail to come away from the Garrick this week in a delightful state of elation. 'These Are My People' is a play for everybody."

The Post Dispatch concludes a column review, in which our old friend 'Campeau' is given special mention, with the following paragraph:

"These Are My People," remarkable because of taking up the broken thread of an earlier play, is more remarkable because of making an unqualified success of making an unqualified suc-



MARY NORMAN,

Who Appears at the Orpheum All Next Week in "Some Types of Women."

simulating madness that night. It was the real thing. Some how or other I managed to get through without making a burlesque of the situation. They came very near turning the tragedy into an aerobic performance."

"Too much so. I have seven or eight men who really show promise, but I don't dare tell them that. For example one night in the mob scene in the second act one of the supers rolled down the steps of the temple when he made his entrance. It added to the realism of the situation and I hunted him up

and commended him. The news goes to the others and the next night one of the supers rolled down the steps. They came very near turning the tragedy into an aerobic performance."

"The pudding and the conversational ran out at this juncture and the reporter ran out a few minutes later."

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.



MISS AMY OSBORNE AS DOLORES AND MR. DOUGALL AS ALVARO.

In "The Serenade," at the Salt Lake Theater, Nov. 25, 26, 27.

ma, will appear in a musical novelty, called "Luna-Land."

Chassino, the shadowgraphist, is back from Europe for a special tour over the Orpheum circuit.

A musical program up to the Salt Lake Orpheum's standard, and new kindred pictures complete the bill.

"The Girl Question," described as a "musical comedy sprinkled with heart throbs," comes to the Colonial theater next week, this being its second engagement in Salt Lake City.

John L. Kearney plays the part of Con Ryan, manager of the restaurant, the principal male role. He has little to do in the singing line. His ready repertoire of gags and slang, however, is sufficient to keep him busy during the sessions he has in persuading two girls to give him some answer to "The Girl Question." Cute little Dorothy Maynard has a sweet voice and is a bright, magnetic little coquette. Her position as cashier in the restaurant gives her an excellent opportunity to exercise all of her wiles. Helen McGowan has the most serious part of the play, that of Joe Forster, a waitress in the same restaurant, a true girl, who is in love with Con, the manager, but is too brave to let him know it when he comes to her and asks her help in composing a love letter to his sweetheart, the cashier, Anna Hawthorne. Mrs. Sears, wife of the financier and railroad magnate of that name. There is a large and well drilled chorus, in fact, the management prides themselves on the excellence of its organization. There will be matinees Wednesday, Thursday and Saturday.

The second venture at the new Shubert will be one of the strongest at-

made good their object. The consensus of opinion in both cities is that no more delightful, entertaining play has been seen in recent years, and that its success is due as much to the honest spirit of truth as to its clean, wholesome nature.

The play which made Harry Woodruff famous, "Brown of Harvard," is to be the next offering at the Grand. It is particularly appropriate for Thanksgiving week, as it is known as the best of all college plays, full of snap, life and ginger, but containing a somewhat serious plot. Mr. McCullough will of course fill Woodruff's role of Tom Brown, the hero who gets into all sorts of trouble by helping a fellow student, and by standing in the shoes of a forgetful brother of the girl he loves. Miss Douglas will also have a charming role in the part of Evelyn Kenyon, while Messrs. Booth, Allen, Rennie, Alcine, Moore and Misses Guitrin, Richards, Dainty, Prior and Stone, with the other members of the cast will all be suitably recognized.

The management announce in addition to the regular Wednesday and Saturday afternoon matinees, a special performance on Thanksgiving day.

The Bungalow bill which is pleasing to the patrons this week, will remain without change up to Wednesday next.

The headlines are the "Still City Quarter" in their capital skit entitled "Watch the Fans." Performances are given each afternoon and evening.

The new Mission theater is rapidly nearing completion and the opening date will occur next month. The orchestra leader has already been chosen in the person of Prof. C. Mollerup, one of Salt Lake's best known musicians. He is a native of Denmark, and his father was solo cornetist in the Royal Theater of Copenhagen for 25 years. His brother is at present flutist in the same organization.

Mr. Mollerup came to Salt Lake in 1888, and has held a leading position both as violinist and cornetist for a long time past. He should be able to make the musical department of the Mission Theater decidedly attractive.

THEATER GOSSIP

Mrs. Leslie Carter is suing the Denver Post for \$100,000 damages for a criticism she did not like.

"The Glassblowers," a new opera by John Philip Sousa, will be produced about the first of the year.

A troupe of eight Geisha girls has arrived in New York from Europe, and will tour the Orpheum circuit this season in Japanese dances and songs.

Bir Herbert Tree revived "Tribby" in his Majesty's theater, London last week. He himself, of course, is once again the Evesham. Viola Tree is the heroine. Henry Ainley, Little Billie, Edward Ross, Taffy, and Jules Shaw, the Laird.

Miss Nazimova, according to the Matinee Girl in the Dramatic Mirror, still stumbles a bit over her English, and especially when she is earnestly concentrated upon her rehearsals. The other day she corrected the dictatorial reading of a line with the impatient cry: "Quick! Up hurry!"

More than a hundred performers are required for Conan Doyle's play, "The Firm of Dudgeon," which Charles Frohman will produce in Chicago next month. The cast will include Lionel Barrymore,



SCENE FROM THE "MAN FROM HOME"

At The Shubert, Commencing Wednesday, Nov. 4.

Faversham Talks Entertainingly Of His New Venture

CHARGED with conduct unbecoming a matinee idol in that he has seen fit to conceal his classic features beneath a cluster of facial foliage, Mr. William Faversham pleads guilty to every count in the beard indictment and throws himself on the mercy of his thousands of admirers. But he absolutely refuses to come out from behind the bush which shelters him in Herod, the part he is playing this season, and in which he has scored the artistic success of his career.

"Would you mind telling why you chose to play a bewhiskered old monarch when you might have gone on playing the modern roles in which you have been so successful?" asked a New York Herald reporter of Mr. Faversham last week.

"But just it," was the answer. "I might have gone on playing those parts forever, and I wouldn't have advanced a bit further in my profession. Some of my best friends have said to me: 'What's the use of smearing your face all up with whiskers at your age? Fifteen or 20 years from now will be time enough for you to play those parts.' As it is, you are young and as you need to. That's where I lose patience with them. No man accomplishes anything without hard work."

"But you certainly have worked too hard these last few months," said Mrs. Faversham. "I was afraid you were going to be real ill at one time."

"But see what I have accomplished," replied the actor proudly.

NOT HARD TO BE A KING.

"Then it's hard work being a stage king," asked the reporter.

"Not any more, because the performance is running smoothly now. But Herod himself never had as many

troubles as I had while my company was rehearsing. Fortunately I can see a little humor in the worst situation, and I guess that was the only thing that sustained me. Just as I would get the production moving along there would be a mutiny among my subjects. I used something like 200 'supers' in the piece, and it required the greatest diplomacy to handle them. Strange as it may seem, most of them have the artistic temperament, and when they get on their Roman togas there's no holding them."

"Tell him about the way your beard came loose on the opening night," said Mrs. Faversham.

"I hope I never shall go through such an experience again," said Mr. Faversham. "We opened in Albany, and I had been working night and day getting everything in readiness. It takes me about an hour and a half to make my face at the present time, but on the opening night I must have spent three hours making sure that my beard was on fast. In the last act of the piece an ass supposed to have gone mad over the death of the queen, I face the audience for almost the entire act."

"I made my entrance in Albany all right, but before I had spoken 10 words I realized that my beard was falling off. There I was at the most serious moment of the play, on the opening night, with a crowded house, with my face hairs coming loose. I managed to keep them on for awhile by pressing my hands to my chin as if in deep thought. But there were several lines which called for sweeping gestures and to prevent my beard dropping off I was compelled to bend over backward until my head nearly touched the floor."

"And while I was in this predicament I saw that some of the supers had put their wigs on first and their beards over the death of the queen. I held their beards in place showing distinctly across the top of their heads. I wasn't

SALT LAKE THEATRE Geo. D. Pyper, Manager.

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